

# Translation Variants of Franz Kafka's Metamorphosis in the Albanian Language

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## ABSTRACT

*The focus of this article is the comparative review of the translated versions of Franz Kafka's Metamorphosis into the Albanian language. Based on theoretical concepts on literary translation, the study uses the comparative method in the review of four translated variants into Albanian by the translators: Rexhep Hida (1992), Ardian Klosi (2010), Gjergj Vlashi (2012) and Primo Shllaku (2018), which also make up the corpus of this study. The aim is to identify the translated variant in the Albanian language which is closest to Kafka's source text, based on the fact that the difficulties of translation and its challenges are related to a number of internal and external factors such as the selection of semantic equivalences, the re-creation of the effect of the work in a new language without missing the message of the source text, etc. The paper begins with a philological analysis (Solar 1976, 31) of the editions of the versions at different times and continues the analysis on the evaluation of the translations based on three aspects: structural, semantic as well as syntactic-morphological and spelling ones. In conclusion, we can say that the translations of the work Metamorphosis represent new variants. They aim to adhere to the original source text by trying to select semantic, structural and linguistic equivalences that best preserve the meaning of the source text and convey its artistic effect. These equivalences are conditioned by the complexity and purpose of the source text, the language and style of the author, as well as by the translator's form of understanding and the linguistic competence he possesses.*

**Keywords:** comparison, change, translation, variant, original, text

## 1. INTRODUCTION

Limited knowledge of foreign languages often prevents us from reading literary works in the original language, so we often turn to the literary translation of a work. This opportunity created, in addition to benefits, raises questions on the quality of the literary translation and its fidelity to the original text. The linguistic, semantic and aesthetic elements of a text, specific to the linguistic culture in which it was written and belongs, often do not allow its translation into a foreign language to preserve them at the same level.

Literary translation means the translation of a literary text (poetry, prose, drama) from the source culture (in the original language) into other languages and aiming at its adaptation in the receiving culture (in the translated language) (Touy 1995). Literary translation over the

centuries has fluctuated between free adaptation and interpretive translation faithful to the original text. The free adaptation of the translation means opportunities that enrich the author's thoughts and ideas in most cases, but adhering to his style (Tupja 2006).

Interpretive translation, faithful to the original, means faithfulness to the thoughts, ideas and feelings and style of the author, but also feeling free in the way of re-expressing these in the target language without forgetting the reader it is addressed to (Ibid.).

Translation as a process is related to a number of essential elements of knowing the source text. Before being given in the translated language, the source text must be understood in terms of language, in the unsaid

components, i.e. in its subtext to be read between the lines. This knowledge is further completed with data from the general culture, i.e. with an extra-linguistic context (Ibid.).

During the process of understanding, the translator uses his/ her linguistic competences in a foreign language, various dictionaries and encyclopedias that help them to connect to the topic of the source text, the author, etc., in order to better understand its message and purpose. It can be seen that translation is a complex process at the time of its realization, which is faced with various challenges such as: equivalence (Eco 2006), reproduction of the same artistic effect, recreating the text in a new language without losing its beauty and the essence of the original work, interpretation on different levels of meaning, linguistic structure (Eco 2006), etc.

While for the evaluation of the quality of the translation of a source text, there are also important criteria. According to J. Darbelnet (1960), there are seven evaluation criteria of a translation, which in his article "The levels of translation" are laid out in the form questions to be kept in mind by any evaluator or reviewer of translations (Tupja 2007, 63). Among them, we would highlight those that are closer to the purpose of our study:

- Is the meaning of the translated text globally and organically correct?
- Is the language into which the original text was translated correct?
- Is the stylistic color of the original text respected?

Applying these evaluation criteria to an interpretive translation helps us investigate the translator's fidelity to the original text and the intention to create something unique; obtaining the effect of the work, the use of language and artistic figuration, in all textual structures to fully preserve the levels of meaning revealed by the implication and not the explanation of the text, etc.

## 2. CONTEXT OF THE STUDY

In the world literature, Franz Kafka has been considered as the accepted model of modernist literature. His literary creativity has been greatly influenced by the world's most famous writers and philosophers such as Goethe, Henrik Ibsen, Heinrich von Kleist, Georg Byhner, Dostoevsky, Baruch Spinoza, Nietzsche, Søren Kierkegaard, Gustave Flaubert, Friedrich Hebbel and Adalbert Stifter. In his creativity, the

human being is presented lonely and in a complex existential relationship. While the narrative style, with a dry presentation of everyday situations and with an ascetic style (where artistic figures are absent), came as an opposition to the elaborate forms of the fin de siècle style of the 19th century (Tufa 2008). By preserving the traditional structure of linguistic communication, the connection and grammatical-syntactic logic, he embodied a powerful alogism and an absurdity of the content (Ibid.).

The novel *Metamorphosis* shocks the reader from the very first sentence: "One morning, when Gregor Samsa, woke from troubled dreams, he found himself transformed in his bed into a horrible vermin." The tone of the sentence contradicts what has happened thus creating a contrast between the language and the event. In Samsa itself, this transformation does not cause panic. Calmly accepting the condition, he hopes to return to his daily activities as soon as possible. But after he realizes that this is not going to happen, he starts to get used to the new situation. The indifferent attitude of the hero proves the presence of absurdity in the work.

The transformation of a human being into a vermin, said in such a direct way, through the classic narrative, causes an aesthetic shock to the reader, which is related to the feeling of physical disgust conveyed by the image of a giant vermin with human dimensions (Ibid.).

Through the laconism of language, which aims to evoke images through details, the problems that arise for the hero and his family from this metamorphosis are narrated. The use of exclamations embodies the situation in which Gregor's family finds themselves. The simple but ideologically complex syntax of the writing increases the readers' interaction with the text. The work was written in German, but researchers (Politzer 1962) emphasize the claim that it was written in a special dialect called "Prague German".

## 3. THEORETICAL FRAMEWORK

As mentioned above, there are different views and discussions regarding the translation and reproduction of the literary text faithful to the original text. Two of them are of interest to us: Levy's *text reproduction theory* and Hermans' *text manipulation theory*.

### a. Levy's theory of text reproduction

Published in the 1960s in the book "Literarisches Übersetzen" (Levy 1969), as one of the most cited publications on translation theory, it emphasizes faithfulness to the original text in translation. According

to her, there are two indisputable criteria in the literary translation process: *literary beauty/elegance* and *fidelity to the text*. According to this theory, the goal of any translation process is that *"the original work and its message must be preserved during translation, without creating a new work. The aim of translation is reproduction"* (Ibid).

**b. Hermans' text manipulation theory**

Hermans (1985) represents the view that changes in the text during translation are indisputable and should be accepted when it comes to translating a literary text. The effort for complete equivalence in all levels of the text is, according to him, a utopian effort: *"In such circumstances, any attempt to tamper with a literary text by rendering in another language must be condemned as a foolhardy and barely permissible undertaking, doomed from the start and to be judged, at best, in terms of relative fidelity, and at worst as outright sacrilege."* According to Hermans (1985), the text can be processed while maintaining the main purpose (its meaning) (7).

It can be seen there is an opposition between both theories and it is apparent that the requirement to achieve the right effect through translation into practice is difficult to realize in each of them completely. We are of the opinion that the translated work should adhere to the source text, preserving its meaning and effect in the translated language.

It is understood that such a process is difficult and faces challenges of different levels, for this reason it has become the object of numerous studies which highlight its fundamental problems.

The following studies: *Die ästhetischen Probleme des Übersetzens* (Aesthetic Problems of Translation) (Levy 1969), *Das Problem der Übersetzung* (The Problem of Translation) (Abel 1999), *Fremdheit als Problem und Programm* (The Foreign as Problem and Program) (Huntermann/ Rühling 1997), Cultural implications for translation (James 2002) *To say almost the same thing* (Eco 2003) deal concretely with some of them as:

- In the process of translation, the translator is often faced with the dilemma of which elements of the source text can and should be preserved in the translated text (Abel 1999) in order for the text to be faithful to the original. In these studies, the selection of semantic equivalents of synonymy is discussed, which usually aim to preserve the context and be closer to the original text (Eco 2003). The way of their selection is also important, since in most cases a certain word can be replaced by a word that is a partial synonym, and that partially represents the same meaning (Stolze 2001). It is understood that during the translation

process there is an inevitable loss by creating a new variant different from the original text (Reis 1984). There are losses that can be called absolute, which refer to cases where it is not possible to translate. For the most part, these losses usually come from word plays, or from the syntactic structures of different languages which make it difficult to switch from one language to another (Eco 2006).

- Often the translator has many alternative possibilities of expression for a word of the original text (Macheiner 2004). In this case, they must negotiate those qualities that seem more important compared to the context - and the goals of the text (Eco 2003).

- According to Levy's view, translators use different techniques of selecting equivalence such as: using a general concept instead of a concrete concept; a word with a stylistically neutral meaning instead of a word with an emotional meaning and color; the use of synonyms to have variation in expression, etc.

- Koller (2004) is of the opinion that in translation one goes from a source language to a target language, establishing equivalence links, both with linguistic-stylistic reports and with extra-linguistic reports. Koller's discussion of equivalence forms a fundamental argument that covers most aspects of the problem and realizes a typology of equivalence that can be used in almost all types of translation:

*Table 1: Koller's (2004) Frames for Equivalence Relation*

1. Denotative equivalence	The extralinguistic fact that is conveyed in a text.
2. Connotative equivalence	The connotation conveyed in the text through the type of verbalization (in particular through the specific selection between synonymous or almost synonymous expression options) in relation to the layer of style, sociolectal and geographical dimension, frequency, etc.
3. Normative equivalence of the text	Text and language norms (norms of usage) that apply to certain texts.
4. Pragmatic equivalence	The recipient (reader), to whom the translation is addressed and who must be able to understand the text; the translation is "adapted" so that it fulfills its communicative function.
5. Formal-aesthetic equivalence	Some aesthetic, formal and individual stylistic features of the text.

Stackelberg (1978) addresses the stylistic compatibility between the original and the translated variant and compares different translation variants concluding that *each translation represents a new variant*. So it is understandable that the original text can be translated in different ways, creating a new variant, based on the selection of elements of the source text that the translator must preserve to realize its meaning. This function is supported by equivalences, their selection and usage techniques, and their placement in both linguistic-stylistic and extra-linguistic relationships.

Therefore, in our study we attempt to answer the following research questions:

- *How faithful is each translation variant to the original text?*
- *Has the structure of the original text been preserved?*
- *What makes literary translation variants different based on the selection of equivalences?*
- *How do syntax, morphological elements of cohesion and spelling affect the translation variants of the novel?*

These questions constitute the object of our work in this paper, reviewing the variants of the translation of *Metamorphosis* by Franz Kafka into Albanian.

#### 4. METAMORPHOSIS VARIANTS IN ALBANIAN

Being a work of an important writer, whose symbolism conveys different messages while reading, it has greatly attracted translators to bring it into the Albanian language. After the 90s, when Albania went from a totalitarian system to a democratic one, the publication of works of world literature was a priority for the development of culture and the education of readers. In this context, Kafka's work, *Metamorphosis - Die Verwandlung* (1915) has been translated and passed on to the reader in several variants by different translators.

The paper focuses on four translations of *Metamorphosis* in Albanian, which have been published and republished in the Albanian language by different publishers, as shown in the table below. The variety of translation variants shows the complexity of Kafka's text and the translation challenges associated with it. At the same time, this fact is proof of the interest and actuality that this novel still enjoys even in our days.

Table 2: Translations of the Title in Albanian

TITLE	Year of publication	Translator
Metamorphosis	1992	Rexhep Hida 1992
Transformation	2010	Ardian Klosi 2010
Metamorphosis	2012	George Vlashi 2012
Metamorphosis	2018	Primo Shllaku 2018

The first edition in 1992 by the translator Rexhep Hida was carried out in the context of a general social spirit where the desire to escape from arbitrary power and the freedom of the individual were the basic axioms of the Albanian society at that time which was emerging from the totalitarian system. This edition, aiming to be as close as possible to the original, comes in the Albanian language with the title *Metamorfoza (Metamorphosis)*, based on the overall symbolic meaning of the source text. It should also be added that the reason for giving that title also came from the editions of the work in the European languages English, French, Italian, Spanish, etc. Within the socio-cultural context of the time, this title was of more interest to the contemporary reader who was eager to read works that spiritually nourished the need for individual freedom away from censorship and dictation. Between the first and the last edition there are two other editions which aimed to bring innovation to the translation of the work.

Here we would single out the 2010 edition by the translator Ardian Klosi who, almost eighteen years later, intends to remain faithful to the original work, but using the purity and richness of the Albanian language. The work in this variant is titled "*Transformation*".

The last two versions, namely the 2012 edition by Gjergj Vlashi and the 2018 edition by Primo Shllaku, have kept the title "*Metamorfoza*" (*Metamorphosis*).

The preface is missing in two of the editions; namely, in the edition of 1992 and 2012. While the edition of Ardian Klos in 2010 is accompanied by notes and explanations. The latest edition, which is brought back to the reader by Primo Shllaku 2018, is accompanied by an introductory preface, in which it is clear that the translator has made a complete review of all the existing variants. The aim of this work is related to the explanation of the use of the main term of the work *das Ungeziefer (The vermin)* which constitutes the challenge of translation in this work.

## 5. METHODOLOGY

By means of the comparative method, the ability of the translators to adhere to the original meaning of the work will be highlighted, which is done in relation to the different variants of translations of Kafka's novel in Albanian. Comparing the four translations by Rexhep Hida, Gjergj Vlash, Ardian Klos and Primo Shllak with the original in German will help us reach the main goal, that all four translators have managed to preserve the original values of Kafka's work and successfully carry them in the Albanian linguistic, cultural and literary environment. External factors that have helped:

1. *familiarization of the translator with the author.* Translators know Kafka's work in its entirety and have translated other Kafka's works. Let us mention Ardian Klosi (2010), who has translated the complete work of short prose by Franc Kafka;
2. *the publication of the work has been done by well-known publishing houses* such as: **Fan Noli, Albas, Argenta Img, Globus, Sn, Uegen, Dudaj**, which reach a wide circle of readers both through a high circulation and a well-organized network of distribution;
3. *current availability of translations.* Based on selected translations, a diachronic overview of 30 years of translation work from 1992-2018 is also provided.

The analysis regards the selected text-linguistic aspects of the source text and its translations into the Albanian language and is based on:

- **The structural aspect**  
Structure of the original text.
- **The semantic aspect**  
The title of the novel; the term used for the word Das Unziger; room- used equivalences.
- **The syntactic, morphological and orthographic aspect**

Syntactic structure, its adaptation; morphological means of cohesion; spelling as a means of cohesion.

### 5.1 Structural Aspect

The whole novel is built in a simple structure. It is divided into three macrostructural parts or three chapters of roughly the same length, which in turn are divided into paragraphs of different lengths. Each part consists of 30, 29 and 38 paragraphs. The narration takes place in the third person from the point of view

of Gregor Samsa, through the omniscient narrator's voice. The description is interwoven with the narrative in which the use of direct discourse as a narrative technique is a natural part of it. This technique makes it possible to distinguish the voice of the omniscient narrator from the voice of the main character Gregor. This phenomenon occurs throughout the text with the exception of the sequence of paragraphs 21-24 in chapter III, which presents in direct speech the dramatic dialogue that takes place between his father and sister. It is about the fate of Gregor and the whole family. The dialogue is accompanied by a charged emotional state in which every change of the speaker is marked by a paragraph. The weaving of this narrative technique brings the reader closer to the event and characters and identifies the true nature of each character.

The translations examined in the variants in the Albanian language show that all the translators preserve in an iconic way the textual macrostructure of the novel, the narrative forms and techniques, the use of correct speech and dialogue. In the variant by Vlashi 2012, only the first chapter shows a merging of paragraphs 20 and 22 which may have been caused by a technical error during printing.

### 5.2 Semantic Aspect

#### 5.2.1 The title of the novel

Several factors, often objective ones, play a role in translating, adapting or recreating a title from the original in the Albanian language, because the title has a certain, denotative meaning, and is addressed to the reader's mind. But there are also subjective factors, because a title consists of words which, for different translators, have different emotional charges, have connotative colors and address the reader's heart. This is seen in the fact that different translators translate the same title in different ways (Tupja 2007).

As we mentioned above, the title of the novella, which comes in two different ways, raises issues for discussion. If in the preceding paragraphs we dealt with the issue of the title in the philological, cultural and social context of the time, in this part we will focus on the meaning it conveys and on its compatibility with the original text in the German language.

First, the role of the word *transformation, metamorphosis* in the title of the novel should be analyzed to shed light on different possible interpretations in terms of its meaning and language aspect, important in a translation process. Right at the beginning of the novel, *Gregor Samsa realizes that he has suddenly turned, against his will and overnight, into an Ungezifer (vermin)* (Kafka, 1). The reason for this transformation is not mentioned during the narration, moreover, it is never asked. The main character, Gregor, does not identify as a being as w vermin, so, at first

glance, there is no clear connection between Gregor Samsa and the creature. His perception as a human being and his first reaction to the transformation is so natural that the character himself tries to ignore the transformation that has happened to him. *He decides to go to work as usual, although in the body he is in he feels alien and almost unable to move* (Kafka, 3).

The three translators Gjergj Vlashi (2012), Rexhep Hida (1992) and Primo Shllaku (2018) have chosen the word *metamorphosis* as the title, while Ardian Klosi 2010 has chosen the title *transformation*.

In the Albanian language dictionary (2006, 1029) the word:

**transformation** (noun) - defined as *something that has been transformed and turned into something else* - great transformations (root).

This word comes from the verb *shndërr/ó*j transitive verb; -óva, -úar 1. completely change its appearance, form and content; completely change something, make it something else: I turn water into ice; change the appearance (face) of the country; transform society. 2. of conversational discourse; change, exchange: they changed a couple of words (Ibid.).

The semantic aspect of the Albanian word *transformation* matches better with the neutral meaning of the word used in the original text by the author - *die Verwandlung*, also related to the metaphorical meaning of the work. It should be noted that the title used by Kafka does not define in the story who or what is being transformed. The general title invites the reader metaphorically to mean all the ways of transformation during the narration of the event of Gregor Samsa and other characters. As such the title in German language *die Verwandlung* does not carry the nuance of connotation and sounds more neutral.

While the word *metamorphosis* is not an Albanian word, it is a word borrowed from other foreign languages, the use of which in the context of the most used languages, imposing a trend on the linguistic reality, has taken place besides its corresponding word in the Albanian language.

**Metamorphosis** - *the process of transformation from an immature form to an adult form in two or more distinct stages.*

In terms of meaning, the translation of the title *Metamorphosis* has been well received by readers due to the metaphorical meaning influenced by:

- type of modern prose to which it belongs; belonging to the stream of *consciousness literary*

*stream*, <sup>1</sup>as an innovation of the early 20th century, through which the special narrative technique and the complexity of the construction and psychological breakdown of the character were reflected;

- the metaphorical meaning of the work as a whole, on the destiny of its character, as a sales agent, carries the common human concern of the deformation of man in the conditions of the mechanized civilization of the 20th century.

Since the title *Metamorphosis* is closer to the general meaning of the work in what is said and implied in its entirety, it has remained so among the three translators Hida (1992), Vlashi (2012) and Shllaku (2018). While the title *Transformation* given by Ardian Klosi 2010 has intended to bring it with a word in the Albanian language whose semantic equivalence fully fits the title in the source text.

### 5.2.2 The translation of the words of *Das Ungeziefer*-*The vermin*

The German word *das Ungeziefer* does not have a corresponding word with full meaning in the Albanian language, while even in its original variant in the German language it does not have a defined meaning. It names a number of two or more insects, which have in common the parasitic life in the wooden beds.

Therefore, the translation of this word and the semantic equivalences selected for its translation are of interest in our review.

DUDEN's German Explanatory Dictionary (2010: 1605) gives this explanation:

*Das Ungeziefer, [schmarotzende] tierische Schädlinge (wie Läuse, Wanzen, Milben, auch Ratten und Mäuse) Insects [parasites] (such as lice, cockroaches, mites, also mice).*

While the explanatory German dictionary of LANGENSCHIEDT (2012:1364) gives this explanation:

*Das Ungeziefer - insects such as bedbugs, fleas and others, that live in the bed area.*

<sup>1</sup> *Stream of consciousness, narrative technique in nondramatic fiction intended to render the flow of myriad impressions—visual, auditory, physical, associative, and subliminal—that impinge on the consciousness of an individual and form part of his awareness along with the trend of his rational thoughts. <https://www.britannica.com/art/stream-of-consciousness>*

So the German word used by Kafka names a small group of insects, which are noted for their parasitic life and inhabit the human bed.

Let's see some examples of the original variant and the translation variants in the Albanian language:

- (1) *Als Gregor Samsa eines Morgens aus unruhigen Träumen erwachte, fand er sich in seinem Bett zu einem ungeheueren Ungeziefer verhandelt [...] (Kafka I, 1).*
- (2) *When Gregor Samsa awoke one morning after troubled dreams, he found himself in bed transformed into a monstrous weasel [...] (Hida 1992, 3).*
- (3) *One morning, as he awoke in his bed from a restless dream, Gregor Samsa saw himself transformed into a huge insect [...] (Klosi 2010, 140).*
- (4) *Gregor Samsa, after a night of bad dreams, woke up in the morning and noticed that there in the bed he had turned into a big, dirty weasel [...] (Vlasi 2012, 7).*
- (5) *When Gregor Samsa awoke one morning from disturbed dreams, he found himself in bed transformed into a huge bug [...] (Shllaku 2018, 21).*

### Albanian version

- (2) *Kur një mëngjes Gregor Zamza u zgjua pas ëndrrash të trazuara, u gjend në krevat i shndërruar në një kandërr të përbindshme [...] (Hida 1992, 3).*
- (3) *Një mëngjes, teksa u zgjua në shtratin e tij nga ëndrra të shqetësuar, Gregor Samsa e pa veten të shndërruar në një instekt të stërmadh [...] (Klosi 2010, 140)*
- (4) *Gregor Samsa pas një nate me ëndrra të këqia, u zgjua në mëngjes dhe vuri re se aty në shtrat ishte shndërruar në një kandërr të madhe e të ndyrë [...] (Vlasi 2012, 7).*
- (5) *Kur një mëngjes Gregor Zamza u zgjua prej ëndrrash të trazuara, e gjeti veten e tij në shtrat të shndërruar në një çimkë stërmadhe [...] (Shllaku 2018, f.21).*

The two translators Rexhep Hida (1992) and Gjergj Vlasi (2012) use the word *kandërr* for *Ungeziefer*, Ardian Klosi (2010) uses a *huge insect*, while Primo Shllaku (2018) uses the word *bug*. The first three nouns are neutral in the Albanian language, while the noun *chimke* evokes a negative connotation in the reader.

The use of the word *kandërr* is borrowed from the Geg

dialect, the meaning of which is narrower and does not include all insects. The selection of the word was made at a time when, in Albania, the word *kandërr* had come out of limited dialectal use and had taken on a wide range of meaning as a substitute for a large class of living things, which has millions of species.

**Kandërr** in English – *small worm, moth and small wood rodents, rarely a butterfly, which has a small stature and can annoy people* . It includes one type of butterfly, (does not include summer butterflies which are large, colorful and look like flowers). Nowadays, with linguistic developments and the widespread use of the word, *biology* researchers also include butterflies in this group.

In this way, the use of the word *kandërr* departs from the concept of Kafka of his *das Ungeziefer*. It should be added that the word *kandërr* in its source also carries the idea of a small thing, the idea of a cockroach, an ant, i.e. the nuance of smallness as an inherent meaning. This word with a suggestive character signifies something small, necessarily so, that cannot be enlarged in any case, because then it is no longer such.

In the translation by Ardian Klosi (2010), we encounter the word "huge insect" used. This variant is composed of a noun group of two words: noun+adjective in which we have two definitions:

*insect-i-e(t)*, noun term in zoology; *kandërr* (Dictionary of the Albanian language 2006, 508).

*big(i), -e (e)* adjective; 1. having a body, volume, extension or size above the average or above others; wide, long or high; antonym; small: large area(room); thumb; big head (nose). (Dictionary of the Albanian language 2006, 721).

As can be seen from the meaning of the words separately and from the semantic construction of the words of this noun group, its meaning remains more faithful to the source text with the name and tries to give a close image to the word used in German.

Primo Shllaku (2018) used the word *çimkë (bug)* . In the the Albanian Language Dictionary (2006, 195) the word *çimkë* has the following meaning:

*çimkë/ë,-a* 1. feminine noun; plural; -a(t) term in zoology; dark red parasitic weevil that lives in the cracks of walls and household furniture and sucks the blood of people when they sleep; tartabiqe: bug grass; / name for several types of small parasites that suck fruit juice or feed on cereal grains: the beet bug.

As can be seen from the definition, the word *çimkë* (*bug*) accepted by Shllaku (2018) is in the list of meanings of the word *das Ungeziefer*. Primo Shllaku (2018) has explained the selection of the word by arguing: *We think Kafka did not intend to present his dislocated hero in an undefined form to leave room for the reader's fantasy or imagination. This is evident from his occasional descriptions of how his displaced "thing" moves. Kafka clearly seems to have studied or, at least, to know the bug, to have taken it in his hand and followed with his eyes the way it moves, how it half-crawls off the thin legs that ensure its walking, but not its holding, body in the air without the belly touching the ground. Kafka's animal, into which he has transformed his hero, is still called in German by a generic name das Ungeziefer: ...turned into a huge bug... But this animal is of course huge in the author's description. So enlarged, presented with increased dimensions, without losing at all the form that makes it recognizable. One can rightly ask whether the word bug (where the suffix -ke is typically diminutive) can be reconciled with the epithet it follows: huge. It is obligatory to add that such oxymorons are related to cultural factors and inter-gender influences within the arts (Shllaku 2018, 8).*

### 5.2.3 Lack of equivalent words in the Albanian language

During the translation of the source text, it is noticed the lack of the equivalence of some words of German in Albanian. For this reason, in order to make a translation as close as possible to the original, there have often been chosen words in Albanian which may have an approximate or simple, neutral meaning, thus losing the meaning and significance of the original text.

For example, Kafka uses the word "*Menschenzimmer*" (Kafka,1), which cannot even be found in Duden's dictionary.

- (1) Sein Zimmer, ein richtiges, nur etwas zu kleines **Menschenzimmer**, lag ruhig zwischen den vier wohlbekanntesten Wänden (Kafka,1).
- (2) **Dhoma e tij e zakonshme**, vetem paksa e vogël për njerëz, ishte e qetë mes katër muresh të njohura (Shllaku 2018, 3).

**His usual room**, just a little small for people, was quiet within four familiar walls. (Shllaku 2018, 3).

- (3) **Dhoma e tij**, dhomë e vërtetë njerëzish, edhe pse e vogël, ndodhej si gjithmonë midis atyre katër mureve të mirënjohura (Klosi 2010, 140).

**His room**, a real human room, albeit a small one, was located as always between those four well-known

walls (Klosi 2010, 140).

- (4) **Dhoma e tij, një dhomë e zakonshme për qenie njerëzore**, ndonës pak si e vogël, mbahej e qetë në katër muret e saj, si zakonisht (Hida 1992, 3).

**His room**, an ordinary room for a human beings, albeit a bit small, was kept quiet in its four walls, as usual (Hida 1992, 3).

- (5) **Dhoma e tij** – një dhomë me përmasa të rregullta, megjithëse pak e vogël – ishte aty e qarkuar me katër muret (Vlasi 2012, 7).

**His room** – a decent sized room, if a little small – was there surrounded by four walls (Vlasi 2012, 7).

Apart from Hida (1992), none of the authors has managed to translate the noun *Menschenzimmer* appropriately. The three translators have kept the simple word *room*. While in German this derivative is an emotion-laden word. The task of the translators is to bring Kafka's nuanced words into Albanian, words that Kafka has selected referring to his writing style and that create the meaningful effect in the source text. In the variants translated into Albanian, these words create difficulties in translation as the complete equivalences are missing, causing the text to lose its effect. The translators have made a rough adaptation of it.

Hida (1992) tries to make a translation as close as possible to the original, taking into account the purpose of the text by paraphrasing the word *Menschenzimmer* in German with *ordinary room for human beings*, which in our view is a translation closer to the source text.

## 5.3 Syntactic, Morphological and Spelling Aspects

### 5.3.1 Morphological means of cohesion

The extreme complexity of Kafka's text, despite its apparent simplicity, is made clear by an analysis of the source language, which records various linguistic anomalies in the text. It becomes clear that not only "classical" cohesive devices such as conjunctions or anaphora and cataphora contribute to the creation of textuality, but also morphological and phonological elements. The focus for this is set in the first sentence of the story.

*Als Gregor Samsa eines Morgens aus unruhigen Träumen erachte, fand er sich in seinem Bett zu einem unmäßigeren Ungeziefer verandelt. [...] Seine vielen, im Vergleich zu seinem sonstigen Umfang kläglich dünnen Beine flickerten ihm hilflos vor den Augen (I, 1).*

At the beginning of the text, the triple occurrence

of the negation prefix **un-** clearly has a cohesion creating function. This shows that negation in Kafka is not only a characteristic of the syntactic-semantic level, but is also reflected as an element that creates cohesion in the morpho- and phonological field. Due to structural linguistic differences between German and Albanian, none of the four translations responds to these interwoven signals of cohesion, as the following summary of relevant text fragments from each of the three chapters shows:

## Chapter I

(1) Als Gregor Samsa eines Morgens aus **un** ruhigen Träumen erwachte, fand er sich in seinem Bett zu einem **un** maieren **Un** geziefer verwandelt. [...] Seine vielen, im Vergleich zu seinem sonstigen Umfang kläglich dünnen Beine flickerten ihm hilflos vor den Augen (I, 1).

(2) *Gregor Samsa, after a night of bad dreams, woke up in the morning and noticed that there in the bed he had turned into a big, dirty weasel. [...] The many thin legs that were for crying trouble and did not go with the orderly body, flickered incessantly with a disordered flash before his eyes* (Vlashi 2012, 7).

(3) *When Gregor Samsa awoke one morning after troubled dreams, he found himself in bed transformed into a monstrous weasel. [...] The many legs, too thin, compared to the rest of his large body, shook before his eyes* (Hida 1992, 3).

(4) *One morning, as he awoke in his bed from a restless dream, Gregor Samsa saw himself transformed into a huge insect. [...] His many legs, miserable thin threads compared to the rest of his massive body, waved senselessly before his eyes* (Klosi 2010, 140).

(5) *When Gregor Samza awoke one morning from disturbed dreams, he found himself in bed transformed into a huge bug [...] His many legs (compared to their original number) make him a thin, moving monster before the eyes* (Shllaku 2018, 21).

## Albanian translations

(2) *Gregor Samsa pas një nate me ëndrra të këqia, u zgjua në mëngjes dhe vuri re se aty në shtrat ishte shndërruar në një kandërr të madhe e të ndyrë. [...] Këmbët e shumta e hollake që ishin për të qarë hallin e nuk shkonin me trupin e rregullt, fërgëllonin papreras me një vezullim të çrregullt para syve të tij* (Vlashi 2012, 7).

(3) *Kur një mëngjes Gregor Zamza u zgjua pas ëndrrash të trazuara, u gjend në krevat i shndërruar në një kandërr të përbindshme. [...] Këmbkat e shumta e tepër hollake, në krahasim me pjesën tjetër të trupit të tij të madh, i dridheshin para syve* (Hida 1992, 3).

(4) *Një mëngjes, teksa u zgjua në shtratin e tij nga ëndrra të shqetësuar, Gregor Samsa e pa veten të shndërruar në një instekt të stërmadh. [...] Këmbët e tij të shumta, fije të holla mjerane në krahasim me pjesën tjetër masive të trupit, valaviteshin pa kuptim para syve të tij* (Klosi 2010, 140).

(5) *Kur një mëngjes Gregor Zamza u zgjua prej ëndrrash të trazuara, e gjeti veten e tij në shtrat të shndërruar në një çimkë stërmadhe. [...] Këmbët e tij të shumta (krahasuar me numrin e tyre fillestar) e përbind të hollai lëvrinindëshpërueshëm para syve* (Shllaku 2018, 21).

The phrase **un** ruhigen Träumen has been translated in different ways, as shown in the table below. In our view, Klosi (2010) remains more faithful to the original text.

In the *German-Albanian dictionary of Langenscheidt* (2000, 686) the correct translation for the word *unruhig* is *concerned*. In two variants the word chosen is *troubled* (i trazuar) seem to present a more elegant variant, while a little further from the original but in a more appropriate way of talking about dreams is the variant chosen by Vlashi (2012).

Table 3: Variants of the Albanian Translation of "unruhigen Träumen"

unruhigen Träumen	bad dreams(ëndrra të këqia)	Vlashi 2012
	troubled dreams(ëndrrash të trazuara)	Hida 1992
	restless dreams(ëndrra të shqetësuar)	Klosi 2010
	troubled dreams(ëndrrash të trazuara)	Shllaku 2018

## Chapter II

(1) *Dort [unter dem Kanapee] blieb er die ganze Nacht, die er zum Teil im Halbschlaf [...] spent, zum Teil aber in Sorgen und un deutlichen Hoffnungen, die aber alle zu dem Schluse führten, daß er sich vorläufig ruhig verhalten und durch Geduld und die größte Rücksichtnahme der Familie die Un annehmlichkeiten etröglich machen müsse, die er ihr in seinem gegenwärtigen Zustand nun einmal zu causerekenung gezwungen war* (II, 6).

(2) *There he stayed the whole long night, which he spent partly in a state of half-sleep, from which he was now and then alarmed by hunger, and partly in dreams and trivial hopes, all of which led him to the*

conclusion that he must keep calm and that through patience and an even greater respect for the family, he had to endure these troubles, which, in the present state, he had been obliged to cause them (Slag, 48).

(3) There he stayed all night, sometimes closing his eyes in a slumber, which was sometimes driven away by hunger, sometimes writhing and gripped by worries and vague hopes that always led him to the conclusion that now and then he had to sit still and with patience he took the greatest care to relieve the family from the trouble he had caused them with his current condition (Hida 1992, 29).

(4) He stayed there all night: part of it he spent immersed in a half-sleep, from which he would suddenly wake up under the impulse of hunger and then be overcome by fear and vain hopes. For now, he decided to himself, he needed to remain calm and wise to ease his family as much as he could of the worries he had caused him (Vlasi 2012, 34).

(5) There he spent the whole night, which he spent partly in a kind of half-sleep, from which he was occasionally awakened by great hunger, partly by worries and undefined hopes, all of which concluded that it was best to be quite quiet and to be patient as well as take the greatest care of the family, in order to relieve him as much as he could of the difficulties in which his current situation had put him (Klosi 2010, 155).

### Albanian version

(2) Atje qëndroi gjithë natën e gjatë, të cilën pjesërisht e kaloi në gjendje gjysmëgjumi, nga i cili herë pas here e zgjonte trembshëm uria, e pjesërisht ndër andralla dhe shpresa të parëndësishme, të cilat të gjitha e çonin te përfundimi se ai duhet të ruante qetësinë dhe se përmes durimit dhe një respekti edhe më të madh ndaj familjes, duhejt t'i duronte këto telashe, të cilat në gjendjen e tanishme, kishte qenë i detyruar t'ia shkaktonte (Shllaku 2018, 48).

(3) Aty qëndroi gjithë natën herë duke kapsallitur sytë në një përgjumje, që ia largonte herë mbas here uria, herë duke u përpëlitur e i mbërthyer nga halle dhe shpresa të turbullta që e çonin gjithnjë në përfundimin se hë për hë duhej të rrinte i qetë dhe me durimin e kujdesin më të madh ta lehtësonte familjen nga andrallat, që i kishte shkaktuar me gjendjen e tij të tanishme (Hida 1992, 29).

(4) Aty qëndroi tërë natën: një pjesë të saj e kaloi i zhytur në një gjysmë-gjumë, nga i cili zgjohej papritmas nën shtysën e urisë e pastaj e pushtonin frika dhe shpresa të kota. Tani për tani, kishte vendosur me

vete, duhej të rrinte i qetë dhe urtësi për t'ia lehtësuar sa të mundte familjes shqetësimet që i kishte shkaktuar (Vlasi 2012, 34).

(5) Aty ndenji gjithë natën, të cilën e kaloi pjesërisht në një si gjysmë gjumë nga e zgjonte herë pas here uria e madhe, pjesërisht me shqetësime dhe shpresa të papërcaktuara, të cilat vinin të gjitha në përfundimin se më e mira ishte të sillej krejt i qetë e të bënte durim si dhe kujdesin më të madh për familjen, në mënyrë që t'ia lehtësonte me sa mundej andrallat ku e kishte futur gjendja e tij e tanishme (Klosi 2010, 155).

Table 4: Variants of the Albanian Translation of "undeutlichen Hoffnungen"

undeutlichen Hoffnungen	trivial hopes (shpresa të parëndësishme)	Shllaku 2018
	vague hopes (shpresa të turbullta)	Hida 1992
	vain hopes (shpresa të kota)	Vlasi 2012
	undefined hopes (shpresa të papërcaktuara)	Klosi 2010

In the translation of the expression *undeutlichen Hoffnungen*, we notice again that Klosi (2010) is the one who has chosen the variant closest to the original. In the German-Albanian dictionary of Langenscheidt (2000, 680) *undeutlich* is translated as *unclear, undefined*. Even Hida (1992) with the variant "shpresa të turbullta" *vague hopes* is closer to the original than the other two variants of Vlasi (2012) and (Klosi 2010). The 'trival' and "vain" variants are very similar to each other in Albanian, synonyms, but they are far from the original, although they fit in the way the paragraphs quoted above have been translated.

Table 5: Variants of the Albanian Translation of "Unannehmlichkeiten"

Un annehmlichkeiten	Trouble (telashe)	Shllaku 2018
	Troubles (andralla)	Hida 1992
	Concerns (shqetësime)	Vlasi 2012
	Troubles (andralla)	Klosi 2010

The translation of the word *Unannehmlichkeiten* in the German-Albanian dictionary as *bela, telash (trouble)*. The word *andralla* used by Hida (1992) and Klosi (2010) is synonymous with *telash (trouble)*. The word

concerns chosen by Vlashi (2012) is a more neutral, general word, it is not as emotionally laden as the words *telash* or *andrallë* (trouble) but it is a selection of the author himself. Other variants are more faithful to the original.

### Chapter III

- (1) Ich will vor diesem **Un** tier nicht den Namen meines Bruders aussprechen [...] (Ill, 17).
- (2) I don't want to pronounce my brother's name in front of this monster (Klosi 2010, 177).
- (3) I don't want to pronounce my brother's name in the presence of this monster (Hida 1992, 68).
- (4) I never want to mention my brother's name in front of this insect (Shllaku 2018, 86).
- (5) I don't want to say my name to my brother in front of this evil animal (Vlashi 2012, 70).

### Albanian version

- (2) **Unë** nuk dua të shqiptoj para këtij përbindëshi emrin e vëllait tim (Klosi 2010, 177).
- (3) Unë nuk dua ta shqiptoj në prani të këtij përbindëshi emrin e vëllait tim (Hida 1992, 68).
- (4) Nuk dua ta përmend kurrsesi emrin e vëllait tim para kësaj kandrre (Shllaku 2018, 86).
- (5) Nuk dua t'ia zë në gojë emrin tim vëllait para kësaj kafshe të keqe (Vlashi 2012, 70).

Table 6: Variants of the Albanian Translation of "Untier"

Untier	monster (përbindëshi)	Klosi 2010
	Monster (përbindëshi)	Hida 1992
	Insect (kandrre)	Shllaku 2018
	evil animal (kafshe të keqe)	Vlashi 2012

In chapter III, in the quoted sentence, we do not find the German negative prefix in any of the translators. They express negativity by means of different lexical devices such as the words as: *monster*, *evil animal*.

#### 5.3.2 Syntactic structure - its adaptation

Kafka's language is characterized by syntactically long sentences, but despite this they do not lose their meaning for the reader. Referring to the syntax structure of the Albanian language, and the differences it has from the German language, it is not easy to produce the same long sentences without encountering difficulties.

- (1) *Zuerst wollte er mit dem unteren Teil seines Körpers aus dem Bett herauskommen, aber dieser untere Teil, den er übrigens noch nicht gesehen hatte und von dem er sich auch keine rechte Vorstellung*

*machen konnte, erwies sich als zu schär beweglich; es ging so langsam; und als er finally, fast wild geworden, mit gesamtelter Kraft, ohne Rücksicht sich vorwärtsstieß, hatte er die Richtung falsch gewählt, schlug an den unteren Bettpfosten heftig an, und der brennende Schmerz, den er empfand, belehrte ihn, daß gerade der untere Teil seines Körpers augenblicklich vielleicht der empfindlichste war.*

This long paragraph, typical of Kafka's language, which consists of a whole sentence, has created difficulties. The four translators have translated this paragraph by "breaking" it into several sentences arranged one after the other, separated by different punctuation marks, organizing the paragraph in a new way.

- (2) *At first he wanted to get out of bed with the lower part of his body, but this lower part, which, moreover, he had not even seen yet, and of which he could not even have a precise image, he seemed quite difficult to move. Everything was moving very slowly; and when, at last, he got quite mad, gathered his strength, and carelessly pushed himself forward, it turned out that he had misjudged the direction, crashed against the lower head of the bed, and the searing pain he felt let him know that the very lower part of his body, perhaps for now, was the most sensitive (Shllaku 2018, 26-27).*

- (3) *First, he wanted to get off the bed with the lower part of his body, but it was difficult to move, then he had not seen it yet and did not understand how it was: it was moving with great difficulty! When, blinded by anger, he gathered all his strength and rushed forward without thinking long, he took the wrong direction and crashed into the pillar at the end of the bed, and the pain he felt made him realize that the lower part of his body was perhaps the most vulnerable right now. And more sensitive than the other (Vlashi 2012, 18).*

- (4) *At first he tried to get up with the lower part of his body, but unfortunately that which he had not yet seen and about which he had no clear idea, moved with great difficulty, very slowly; and when at last, almost in a frenzy, he mustered all his strength and rushed forward, he had misdirected himself, for he dashed furiously against the bottom rail of the bed, while a piercing pain convinced him that, as it seemed, the very lower part of lower body was by far the most sensitive (Hida 1992, 9).*

- (5) *First he tried to get out of the bed with the lower part of his body, but this lower part, which he had not even seen or even imagined what it was like, turned out to be the hardest to move; somehow he managed to move slowly in this way, but when at last, unrestrained and with what strength he had,*

without asking any more about the consequences, he went forward, the direction was all wrong, so that he cracked against the end of the bed and felt a searing pain so intense that he realized his lower body was the most sensitive (Klosi 2010, 143).

### Albanian version

(2) Në fillim deshi të dilte nga shtrati me pjesën e poshtme të trupit, por kjo pjesë e poshtme, të cilën, për më tepër, ai as që e kishte parë ende dhe për të cilën nuk mund të kishte as edhe një përfytyrim të saktë, atij iu duk si mjaft e vështirë për t'u lëvizur. Gjithçka po ecte fare ngadalë; dhe kur, më në fund, u tërbua fare, përmbloodhi forcat dhe pa kujdes i dha vetes përpara, doli që e kishte llogaritur keq drejtimin, u përplas te balli i poshtëm i shtratit dhe dhimbja përvëluese që ndjeu, i dha të kuptonte se pikërisht pjesa e poshtme e trupit të tij, ndoshta tani për tani, ishte më e ndjeshmja (Shllaku 2018, 26 -27)

(3) Së pari deshi të zbresë nga shtrati me pjesën e poshtme të trupit, po e kishte vështirë ta luante vendit, pastaj atë s'e kishte parë ende dhe s'e kuptonte si qëndronte puna: lëvizte me shumë vështirësi! Kur i verbuar nga zemërimi bashkoi tërë fuqitë dhe u lëshua përpara pa u menduar gjatë, gaboi drejtim dhe u përplas te shtyllëza në fund të shtratit e dhimbja që ndjeu i dha të kuptojë se pikërisht pjesa e poshtme e trupit mbase tani për tani ishte më e ndjeshme se tjetra (Vlashi 2012,18).

(4) Në fillim ai u përpoq të ngrihej me pjesën e poshtme të trupit, por fatkeqësisht ajo te cilën ai ende s'e kishte parë dhe për të cilën s'kishte ndonjë ide të qartë, lëvizte me shumë vështirësi, fare ngadalë; dhe kur më në fund, thujse i tërbuar i tëri, mbloodhi të gjitha forcat dhe u sul përpara, kishte gabuar drejtim, sepse u përplas furishëm pas hekurit të poshtëm të shtratit, ndërsa një dhimbje therëse e bindi se, siç dukej, pikërisht pjesa e poshtme e trupit të tij ishte tani për tani më e ndjeshmja (Hida 1992, 9).

(5) Më së pari u rrek të dilte nga krevati me pjesën e poshtme të trupit, mirëpo kjo pjesë e poshtme, të cilën edhe nuk e kishte parë e as që të përfytyronte se si ishte, doli më e rënda për t'u levizur; disi mundi të lëvizte ngadalë në këtë mënyrë, por kur më në fund, i papërmbajtur e me sa fuqi kishte, pa pyetur më për pasojat, bëri përpara, drejtimi ishte krejt i gabuar, kështuqë u për plas pas fundit të krevatit dhe ndjeu një dhimbje aq të fortë përvëluese, saqë e kuptoi se pjesa e poshtme e trupit ishte ajo më e ndjeshmja (Klosi 2010, 143).

### 5.3.3 Orthography as a means of cohesion

Kafka's orthography, which fulfills cohesive functions in the text and at the same time functions as a rhythmic signal, is of interest to the analysis of

translation. Referring to the examples taken, it will be demonstrated that the use of the semicolon can take the place of the comma in certain parts of the text. The use of the semicolon as a signal of a longer pause, which leads to a slowing down of the reading pace, serves as an indicator of this phenomenon (by means of its use the writer explains the slow movement of the body of the insect that Gregor has transformed into). Sentences (1) - (4) show a parallel, paratactic construction; (cf. Dressler 1989:15-18). From the syntactic point of view, it is noticeable that sentences (2) - (4) show an ellipsis of the subject and behave like sentences connected between them by means of commas.

(1) Er fühlte ein leichtes Jucken oben auf dem Bauch; (2) schob sich auf dem Rücken langsam näher zum Bettpfosten, um den Kopf besser heben zu können; (3) fand die juckende Stelle, die mit lauter kleinen heißen Pünktchen besetzt war, die er nicht zu beurteilen verstand; (4) und eöllte mit einem Bein die Stelle betasten, zog es aber gleich zurück, denn bei der Berührung umeehten ihn Kälteschauer (I, 4).

As the following examples show, in the translations of the first part of the text, the marking aspect of the punctuation marks is preserved in all translations, as they also play a role in the Albanian language.

(2) He felt a slight itch in his upper abdomen. (2) He slowly slid his back against the bed rails so he could raise his head better; (3) he found the place where it itched, which was covered all over with white sores, which he did not understand what they were, (4) he tried to touch it with one of his legs, but he pulled back because he felt shivers (Hida 1992, 4).

(3) He felt a slight itching in the upper part of his abdomen, (2) he drew himself up slowly, with his back to a small post of the bed, that he might more easily raise his head; (3) the part that burned him was completely covered with white scales about which he did not know what to say; (4) tried to touch it with one foot, he immediately pulled it back as soon as he touched it he felt a hiss (Vlashi 2012, 8).

(4) He felt a slight itch above his stomach; (2) he slowly pushed himself closer to the head of the bed, so that he could raise his head better; (3) found the place that itched ; (4) he was covered with what looked like fine, white spots and he did not know their origin; (5) he even wanted to touch the place with one foot, but he pulled it back because, when he touched the place, a cold shiver ran through his body (Shllaku 2018, 22).

(5) He felt a slight itch on his stomach; (2) pulled his back up to the head of the bed to raise his head better; (3) thus found the place where it itched, (3)

which was surrounded by many small white spots, which he did not understand; (4) tried to touch that place with one of his feet, but as soon as he touched it, cold shivers ran through him (Klosi 2010,140).

### Albanian version

(2) Në pjesën e sipërme të barkut ndjeu një kruajtje të lehtë. (2) Rrëshqiti ngadalë shpinazi drejt hekurave të krevatit që të kishte mundësi të ngrinte më mirë kokën; (3) gjeti vendin ku i kruhej që ishte i mbuluar i tëri me pikëla të bardha, të cilat s’e kuptonte ç’ishin, (4) provoi ta prekte me ndonjë nga këmbkat, por u tërhoq sakaq sepse ndjeu të dridhura (Hida 1992, 4).

(3) Ndjeu një kuarje të lehtë në pjesën më të epërt të barkut, (2) u tërhoq ngadalë, me shpinë drejt një shtylle të vogël të shtratit që të kishte mundësi të ngrinte më lehtësisht kokën; (3) pjesa që i digjte ishte tërësisht e mbuluar me pikla të bardha për të cilat s’dinte ç’të thoshte; (4) u mundua ta prekë me një këmbë, po e tërhoqi menjëherë pasi sapo e preku ndjeu një fërgëllimë (Vlasi 2012, 8).

(4) Ndjeu një të kuar të lehtë siper barkut; (2) me ngadalë u shty më afër ballit të shtratit, në mënyrë që ta ngrinte më mirë kokën; (3) gjeti vendin që i kruhej; (4) ishte mbuluar me ca si pikla të imëta e të bardha dhe nuk po ua merrte vesh prejardhjen; (5) madje deshi që ta prekte vendin me një këmbë, por e tërhoqi sakaq, sepse, me ta prekur vendin, trupin ia përshkuan mornica të ftohti (Shllaku 2018, 22).

(5) Ndjeu përmbi bark një si të kuar të lehtë; (2) u tërhoq shpinazi deri te koka e krevatit për ta ngritur kokën më mirë; (3) e gjeti kësaj vendin ku i kruhej, (3) i cili ishte i qarkuar me shumë pikla të vogla të bardha, të cilat nuk i kuptonte; (4) provoi ta prekë atë vend me një këmbë, mirëpo sapo e çiku e përshkuan mornica të ftohta (Klosi 2010, 140).

## 6. CONCLUSION

The comparative text-linguistic analysis of the translation variants of *Metamorphosis* as translated by Hida (1992), Klosi (2010), Vlasi (2012), and Shllaku (2018), based on semantic, structural, syntactic and morphological aspects, shows that a source text does not fully correspond to a linear approach (literal) to its translated variants. In order to convey the meaning to the target language in the closest way to the original text, selective solutions are required for specific translation problems such as equivalence, adaptation of syntax and morphological tools, orthography and cohesion of the text.

The translations of all four translators are the successful

outcome of an effort taking into account both their textual features and linguistic elements. Without wanting to reach hasty judgments from the results of our analysis, we conclude that the trend of accurate language translation is an indicator of the increase in the quality of translation and the study about them, in the last three decades in Albania.

Regarding the evaluation of translation variants, it is understood that a linguistic analysis comparing the source text and the translated text cannot address all the problems of translating literary texts, but the text-linguistic criteria in particular form a strong framework for an objective comparison of translation variants with the original text. In this context, the evaluation of the four variants shows that Ardian Klosi 2010’s version remains more faithful to the original, as it mostly takes into account the natural textual strategies and the meaning of the original text in the German language.

Kafka’s style in *Metamorphosis* is concise and it is essential for the author to provide space to the reader for reflection and imagination. For this reason, he uses few narrative techniques with a dry telegraphic language. Kafka’s stylistic choice is the creation of a metaphor: *the metaphor of the vermin*, which strongly shocks the reader, because it breaks down and undoes all the relationships of the human being in all its dimensions. This element constitutes the challenge of the selection of the title by the translators in all translation variants brought into the Albanian language.

As mentioned in the elaboration of the analysis, the translators try to translate the central figure *Ungeziefer* with variants that are closer to this word by translating it into several variants: *vermin*, *big insect*, *bug*. Each of them is acceptable, and this variety of terms is indicative of the use of the closest semantic equivalences related to the underlying meaning and interpretation of the term in the source text.

The literary effect of the sentence: *Als Gregor Samsa eines Morgens aus unruhigen Träumen erwachte, fand er sich in seinem Bett zu einem ungeziefer Verwandelt* as well as the triple alliteration of the negative prefixes *unruhigen... ungeziefer... Ungeziefer* none of the translators has managed to translate and reproduce it with the same effect as in the original, leading to the text having a loss in this aspect.

The noun group *unruhige Träume*- more accurately translates to *restless dreams; bad dreams or disturbed dreams*. Each alternative given by the translators is grammatically correct. Each translation conveys the “meaning” of a “disturbed” emotional state, but the meaning nuance of the selected words is different, demonstrating that the translators have carefully used the selection of semantic equivalence adapted to the

form of the individual meaning of the translator.

Based on the analysis, it turns out that all four translators keep the same spelling as the author as a means of cohesion. In terms of syntax, it is noted that long sentences, typical of Kafka's style, are processed by the translators by means of paratactic, short sentences in order to create a clear text.

In conclusion, we can say that each of the translations of the work *Metamorphosis* constitute a new variant. They aim to adhere to the original source text by trying to select semantic, structural and linguistic equivalences that preserve the meaning of the source text and convey its artistic effect. These equivalences are conditioned by the complexity of the source text, the author's language and writing style, by the purpose of the text, as well as by the translator's form of understanding and the linguistic competence they possess.

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